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THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

BY

MATTHEW RANGEL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

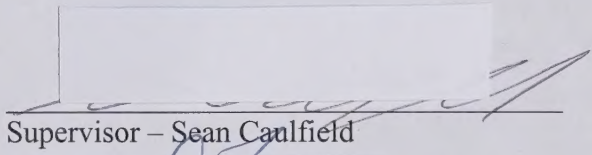
FALL 2008

THE UNIVERSITY OF ALBERTA
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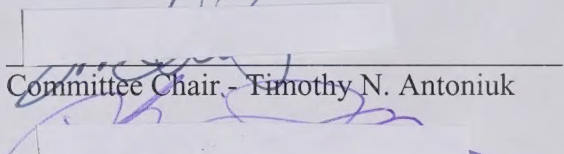
The undersigned certify that they have read, and recommend to the Faculty of
Graduate Studies and Research, for acceptance, a thesis entitled:

A TRANSECT - DUE EAST

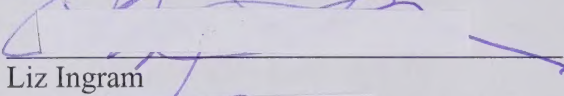
Submitted by Matthew J. Rangel in partial fulfillment of the requirements for the
degree of Master of Fine Arts.



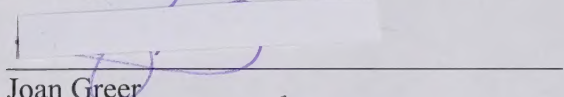
Supervisor – Sean Caulfield



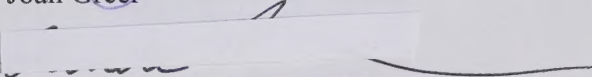
Committee Chair – Timothy N. Antoniuk



Liz Ingram




Joan Greer



Alinda Friedman

Date: November 7, 2008



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RELEASE FORM

NAME OF AUTHOR: MATTHEW J. RANGEL

TITLE OF THESIS: A TRANSECT - DUE EAST

DEGREE FOR WHICH THESIS WAS GRANTED: MASTER OF FINE ARTS

YEAR THIS DEGREE WAS GRANTED: 2008

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Due East from Eagle Scout Pass, the Black Kaweah	2008	lithograph	22.25"H x 20.5"W

VALUE: \$450

Due East past Shadequarter Mountain	2008	lithograph	22.25"H x 20.5"W
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VALUE: \$450

MFA Candidate

Name: Matthew J. Rangel

Signature: [Signature]

Date: November 7, 2008

Supervisor: [Signature]

Department Chair: [Signature]

University of Alberta
Department of Art and Design

a transect — *Due East*

Matthew J. Rangel

Master of Fine Arts Thesis Exhibition in Printmaking

November 12 – December 6, 2008

Thesis Committee:

Sean Caulfield, Professor, Department of Art and Design

Liz Ingram, Professor, Department of Art and Design

Joan Greer, Associate Professor, Department of Art and Design

Alinda Friedman, Professor, Department of Psychology

Tim Antoniuk, Acting Chair, Assistant Professor, Department of Art and Design

Matthew J. Rangel

a transect — *Due East* is a body of work based on a series of cross-country hikes that enabled me to generate visual and written notation, correspondence, interviews and historic research. The location is specific to my homeland in the San Joaquin Valley of California where I traveled due east into the foothills and Sierra Nevada Mountains on several separate occasions between 2006 and 2008.

This work is centered on the ways in which human constructs of land influence our experience of place. Within this context I have created prints that reference the graphically encoded language of conventional maps (both current and historic), and nineteenth-century Romantic landscape traditions. This wide-ranging discourse has been channeled through the undertaking of a pilgrimage in order to contemplate the way our mind frames the land and our experience of landscape. With this work I aim to demonstrate the vitality of deep-lasting human connections to land use by interweaving autobiographic and historic narratives.

Walking Due East

The field research for my thesis exhibition consisted of well over 200 miles of walking among the mountains near my small hometown of Dinuba, California, where I have taken a particular interest in the seemingly detached and rarely noticed backdrop of distinctive high peaks. As I walked across both public and private land — on and off roads and trails, bushwhacked through dense wild brush, swam across rivers and traversed steep mountaintops I found that my experience of the land became defined by the tight grid- work of surveyed land parcels in addition to natural barriers and steep topography. Since the 1860's much of the foothill region has been used for farming and grazing cattle and has stayed in the hands of private landowners whose wellbeing is directly tied to the land. As a result, I had to acquire permission from protective land owners to simply walk across the land which contributed to my understanding of the geographic importance of these mountains in relation to the social dynamics of the region.

Visualizing the Land Through Human Constructs

Throughout the course of my research I have found that maps, (particularly those published by governmental agencies) along with emphasizing ownership and control, imply an aspect of power over the land and its inhabitants. This region, like many others within North America, is framed by lines established in the mid-nineteenth century that unrelentingly cut straight across the land no matter how wild or steep the topography is. The land has become segmented into smaller more comprehensible portions that continually shift in ownership and jurisdiction throughout generations. This grid-work in contrast with the natural topography has played a major role in determining the way I visualize the land within a contemporary context as a contrast between humans and nature. In addition to grids, our current understanding of "wilderness" is also a construct that reinforces this contrast. For example, It is only within recent years that "man himself is a visitor who does not remain" within landscapes now classified as National Parks (as defined by the United States Wilderness act of 1964), a construct which in many cases has displaced First Nations people who previously lived in such places without the problem of pressuring the land's resources.

In relation to landscape history, my artistic practice builds on European doctrines and discourses associated with the Romantic landscape tradition as well as Post-Modern conceptual land-based artistic practices that have shaped my perception, experience and expectations of land. For example, my aesthetic sensibility, my attention to naturalistic detail and my intrigue with exploring the land reflect the influence of nineteenth-century artist-explorers, land expeditions and survey photographers. However, my intermixing of drawings, photographs, written field notes, correspondence, and personal interviews is reflective of more contemporary influences, where fragments of various forms of research and or visual language refer to the limitations of memory, written history as opposed to oral history and loss with regard to the shifting and layered histories of the land.

My location drawings of large expanses throughout my journey serve to reinforce our land-based visual codes by the activity of transcribing the land through yet another system of careful measurements. This practice deepens my personal connection with the land, lending a sense of embodied awareness of its natural and/or unnatural characteristics. I allow the process of discovery from gathering extensive research to play out in the final compositions, where maps I have gathered are combined with my location drawings to set the stage to depict personal encounters and experiences that re-present the land through a framework that speaks of the constructs humans place on the land which, in turn, inform our experience.

Matthew J. Rangel

mrangel@ualberta.ca

Education:

- 2008 Master of Fine Arts Degree, Printmaking, University of Alberta, Edmonton, AB.
- 2005 Bachelor of Fine Arts Degree, Drawing/Painting and Printmaking, California State University at Long Beach, CA.
- 2002 Associates Degree in Liberal Arts, College of the Sequoias, Visalia, CA.

Art Related Experience:

- 2008 Primary Instructor, Screen Print, Department of Art and Design, University of Alberta, Edmonton, AB.
Primary Instructor, Drawing Fundamentals, Department of Art and Design, University of Alberta, Edmonton, AB.
- 2007-
- Present Print Shop Director, Society of Northern Alberta Print - Artists (SNAP), Edmonton, AB
- 2007 Graduate Teaching Assistant, Beginning Intaglio/Relief, Department of Art and Design, University of Alberta, Edmonton, AB.
Imagining Science, invitational workshop, Banff Center, Banff, AB.
Artist's in the Backcountry, Artist Residency, Sequoia & Kings Canyon National Parks Foundation, Visalia, CA.
Graduate Teaching Assistant, Art Fundamentals, Department of Art and Design, University of Alberta, Edmonton, AB.
Southern Graphics Council Conference, Kansas City, MO.
- 2006-07 Graduate Research Assistantship, University of Alberta, Edmonton, AB.
Graduate Teaching Assistantship, Word and Image, Department of Art and Design, University of Alberta, Edmonton, AB.
- 2006 Southern Graphics Council Conference, Demonstration Assistant, Photo lithography with David Morrison, Madison, WI.
- 2005-06 Independent non-degree Graduate Research, printmaking, Herron School of Art and Design, Indianapolis, IN.
- 2002-03 Teaching Assistantship, Lithography, California State, University at Long Beach, CA.

Honors/Awards

- 2008 Faculty of Graduate Research Studies Travel Grant, University of Alberta, Edmonton, AB.
Graduate Students Association Professional Development Grant, University of Alberta, Edmonton, AB.
- 2007 Alberta Foundation for the Arts Scholarship, Edmonton, AB.
White House Christmas tree Ornament Artist for Kings Canyon National Park, Sequoia and Kings Canyon National Parks Foundation, Visalia, CA.
- 2006 Social Sciences and Humanities Research Council of Canada Federal Government Research Grant.
- 2005 Los Angeles Printmaking Society scholarship recipient, Los Angeles, CA.
Graduated Cum Laude, California State University at Long Beach, CA.

Honors/Awards continued

- 2003-04 Hispanic Scholarship Fund recipient.
- 2003 C.S.U. Future Scholars Scholarship 2002-2003. California State University at Long Beach, CA.
Award of Merit in Drawing, College of the Sequoias, Visalia, CA.
Award of Merit in Painting, College of the Sequoias, Visalia, CA.
Art Transfer Scholarship, College of the Sequoias, Visalia, CA.
Print Works Scholarship for Frogman's Print and Paper Workshop, College of the Sequoias, Visalia, CA.
Rouleau Memorial Fine Arts Scholarship, College of the Sequoias, Visalia, CA.
Charlette Mollan Memorial Scholarship, College of the Sequoias, Visalia, CA.

Selected Exhibitions:

- 2008 *a transect – Due East*, MFA Thesis Exhibition, Fine Arts Building Gallery, University of Alberta, Edmonton, AB.
Edmonton Prints, Society of Northern Alberta Print - Artists (SNAP), Edmonton, AB.
The Facies of Art, The Artery, Edmonton, AB.
Printers' Pick, Highpoint Center for Printmaking, Minneapolis, MN.
Re-drawing the Line, Art Gallery of Alberta, Edmonton, AB.
Agave, University of Alberta Centenary Portfolio, Fine Arts Building Gallery, University of Alberta, Edmonton, AB.
- 2007 *The 1950 Ford Show*, Art Gallery of Alberta, Edmonton, AB.
M.A.P., Multiply Applied Perceptions, Kreilsheimer Gallery at Gonzaga University, Spokane, Washington, Visual Arts Research Center Open Studios, Mansfield, CT., Saltgrass Printmakers, Salt Lake, UT.
Fresh & Bitter Sweet, Society of Northern Alberta Print-Artists Gallery, Edmonton, AB.
You Are Here: Other Random Coordinates, Southern Graphics Council, Kansas City, MO.
Visual Thinking, Art Gallery of Alberta, Edmonton, AB.
- 2006 *Members Juried Show*, Mid America Printmaking Conference, Athens, OH.
- 2005 *Clean Jeans*, Herron School of Art and Design, IUPUI, Indianapolis, IN.
The Dinuba Regional Arts Council presents Matthew Rangel, Gallery 103, Dinuba, CA.
Matthew J. Rangel, Bachelor of Fine Arts Degree Thesis Exhibition, California State University, Long Beach, CA.
- 2004 *Landscapes*, California State University, Long Beach, CA
Bachelor of Fine Arts Club Group Exhibition, California State University, Long Beach, CA.
After Hours, California State University, Long Beach, CA.
- 2003 *Life Drawing Group*, California State University, Long Beach, CA.
BFA OK, California State University, Long Beach, CA.

Collections:

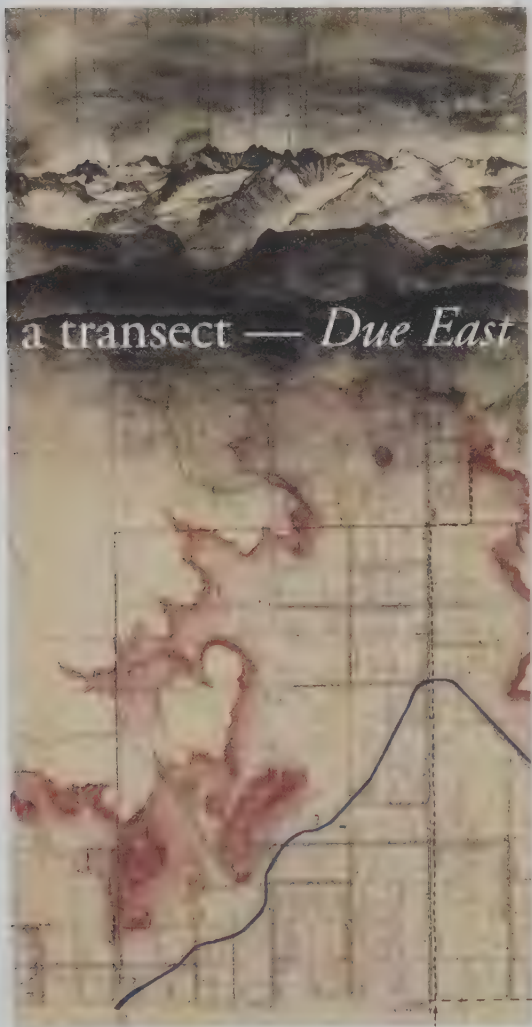
- Los Angeles Printmaking Society, Los Angeles, CA.
Print Study Centre, University of Alberta, Edmonton, Alberta.
Southern Graphics Council.
White House, Washington D.C.

Matthew J. Rangel

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- Andrews, Malcolm. *Landscape and Western Art*. New York: Oxford Univ. Press, 1999.
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- Bruce, Chris. *Myth of the West*. Seattle: Henry Art Gallery, 1990.
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- Heacox, Kim, *An American Idea: The Making of the National Parks*, Wash. D.C.: National Geographic Society, 2001.
- Hults, Linda C. *Pilgrim's Progress in the West: 'The Mountain of the Holy Cross.'* *American Art*, Vol. 5, No. ½ (Winter- Spring, 1991), 68-85.
- Pauli, Lori. *Manufactured Landscapes: The Photographs of Edward Burtynsky*. Ottawa: National Gallery of Canada in Assoc. with Yale Univ. Press, 2003.
- Prescott, Jerome. *The Unspoiled West: The Western Landscape As Seen By Its Greatest Photographers*. New York: Smithmark, 1994.
- Preston, William L. *Vanishing Landscapes: Land and Life in the Tulare Lake Basin*. Berkeley, Los Angeles, London: Univ. of California Press, 1981.
- Solnit, Rebecca. *Savage Dreams*. San Francisco: Sierra Club Books, 1994.
- Spivey, John. *The Great Western Divide: A History with Crow, Coyote, Chaos, and God*. Santa Barbara, CA: Crows Cry Press, 2006.
- Thompson, Thos H. *Official Historic Atlas Map of Tulare County*. Visalia, CA: Office of the Board of Supervisors of Tulare County, 1892.
- Viola, Herman J. *Exploring the West*. New York: Harry N. Abrams Inc in association with Smithsonian Books, 1987.
- Winton, Andrew. *American Sublime: Landscape Painting in the United States 1820- 1880*. London: Tate Pub., 2002.

Matthew J. Rangel



NOVEMBER 12 – DECEMBER 6, 2008

This exhibition is the final visual presentation for the degree of Masters of Fine Arts in Printmaking.

Artist Reception:

Thursday November 27, 2008 7 - 10 pm
FAB Gallery, 1-1 Fine Arts Building
89 ave & 112 st, Edmonton, AB

Gallery Hours:

Tuesday to Friday: 10 am – 5 pm
Saturday: 2 – 5 pm
closed Sunday, Monday, & statutory holidays







*If you have ever ascended a high mountain, even by a well-defined path, you must have encountered many difficulties, in
ing and chaos, and other unforeseen obstacles, and have, at least, practically learned, that a short sentence of direction
red miles of toilsome labor, and it is thus with the precept and practice of art*

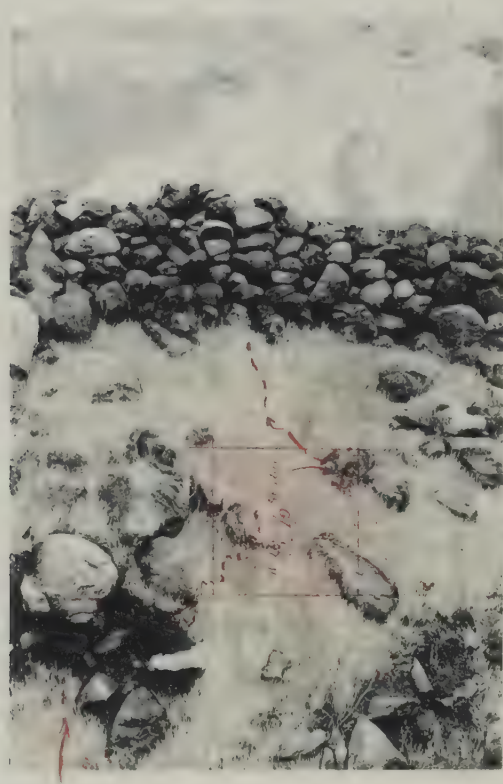
Asher B. Durand 1855



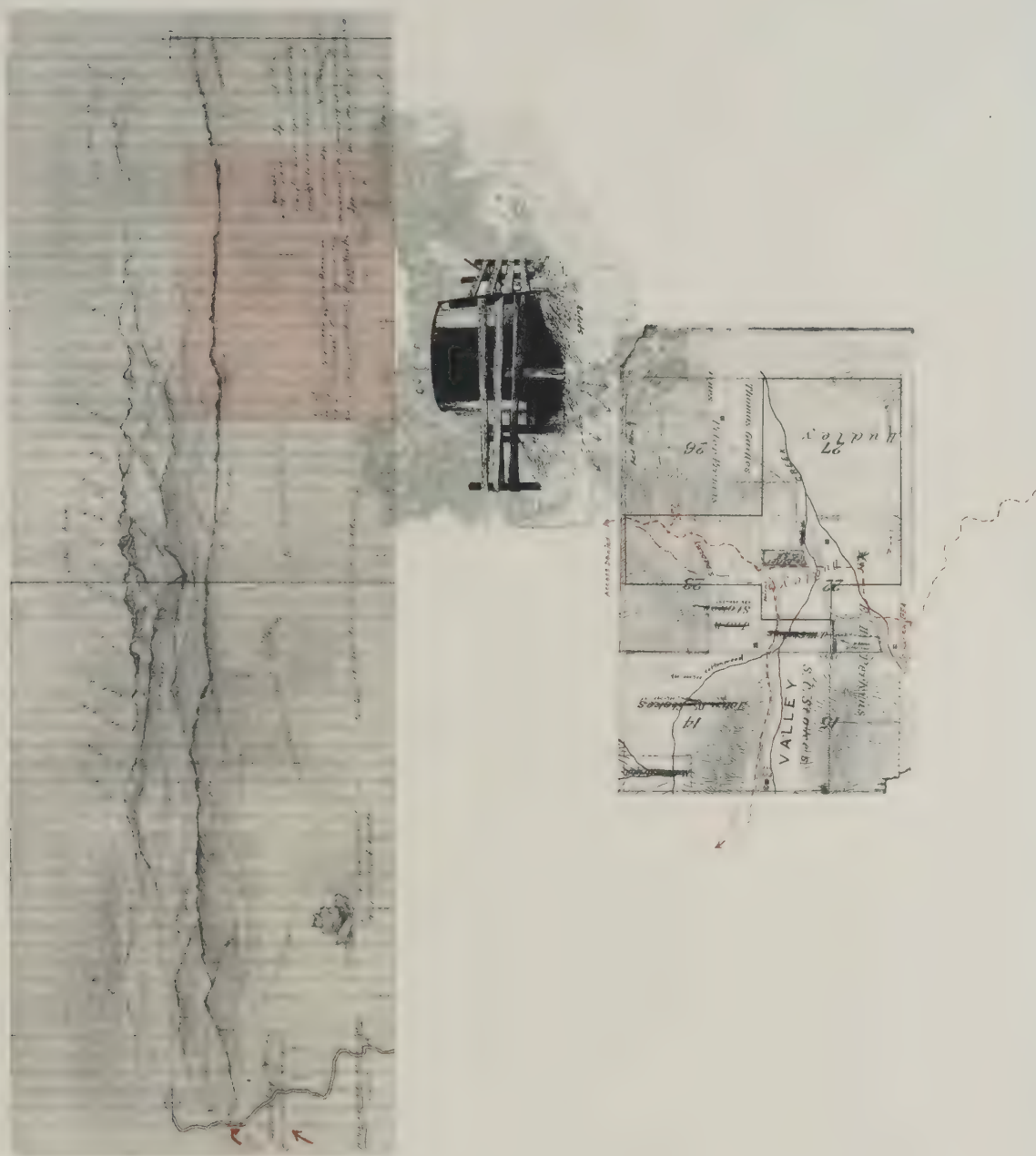
There are no alluvial deposits in the Sacramento Valley, such as there are in the San Joaquin Valley. The alluvial deposits in the Sacramento Valley are of recent origin, and are composed of sand and gravel. The alluvial deposits in the San Joaquin Valley are of recent origin, and are composed of sand and gravel. The alluvial deposits in the Sacramento Valley are of recent origin, and are composed of sand and gravel. The alluvial deposits in the San Joaquin Valley are of recent origin, and are composed of sand and gravel.

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One Last past the Old Swan Corral, 2008, lithograph, 22" x 28.5"

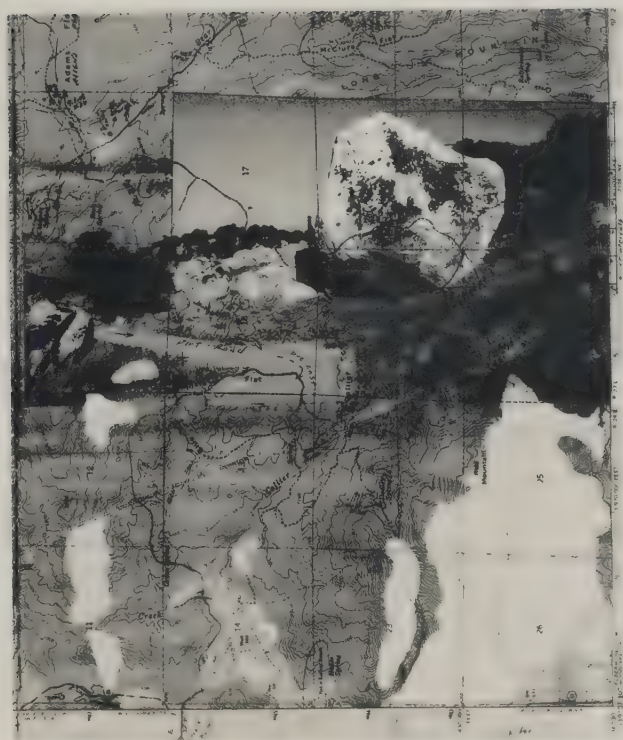




I hope your trip was
 Our Ranch is called
 Chimney Spring after a old
 stone chimney built by a homesteader
 born in the 1800's who found
 still standing by a small
 spring.

My father Hugh loved this
 Ranch and spent most
 every day at it.

After his passing I
 and my two sons spread
 his ashes above the pond
 in Adams Flat at the wildlife
 to remain for eternity.



It's a hell of a big rock! When the weather is wet they roll down the mountain. I think the animals sleep under it. When my kids were little they called it 'batter egg Rock.'

Kenny Macklin

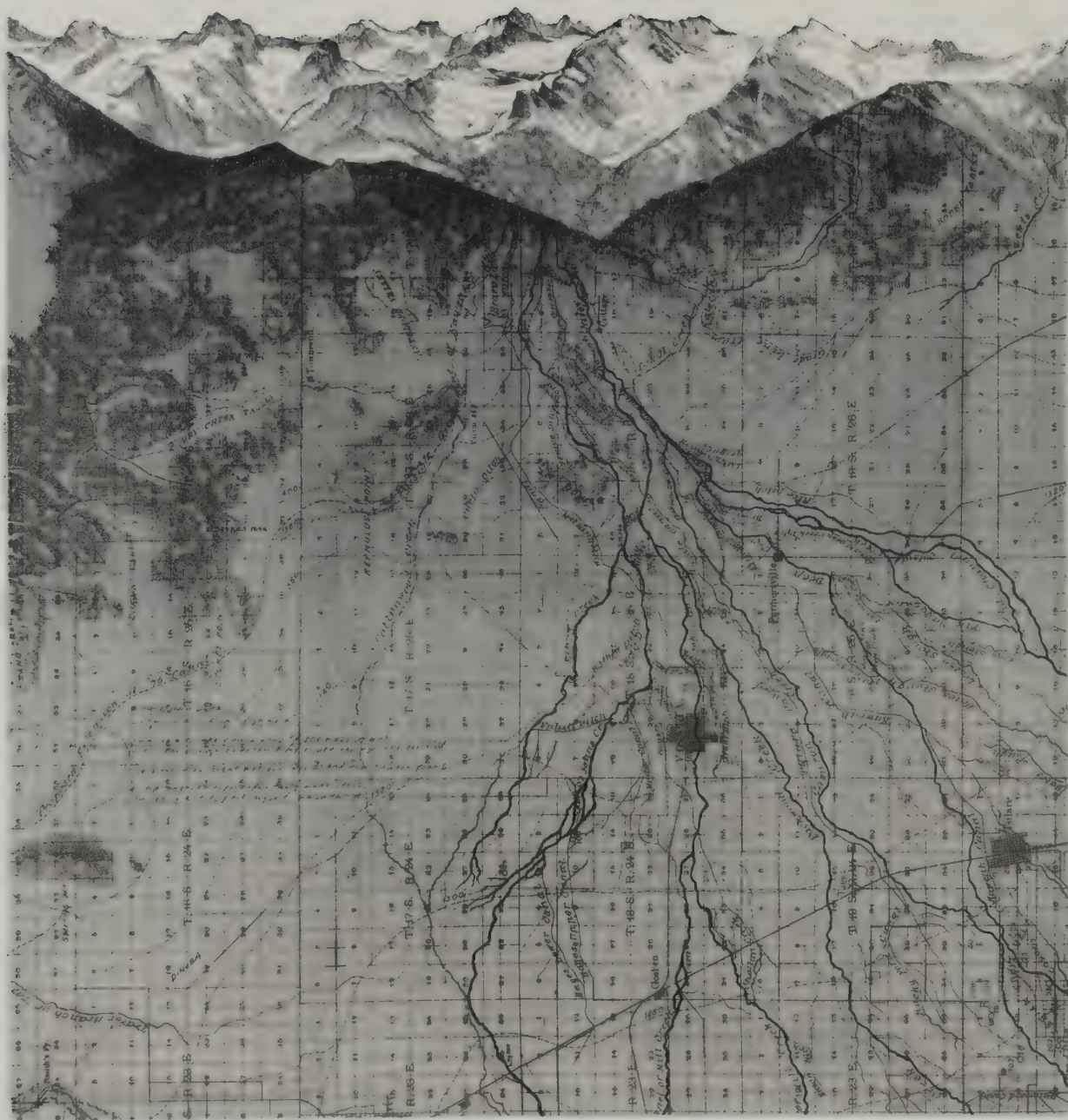


Due East through Elliot Ranch, 2008, lithograph, 22" x 28.5"



There you don't make money off your cattle. All you do is to be able to stay on the land.
Every body makes money off your cattle. All you do is to be able to stay on the land.
Every body makes money off your cattle. All you do is to be able to stay on the land.

Grand Canyon, Ariz.
Grand Canyon, Ariz.
Grand Canyon, Ariz.



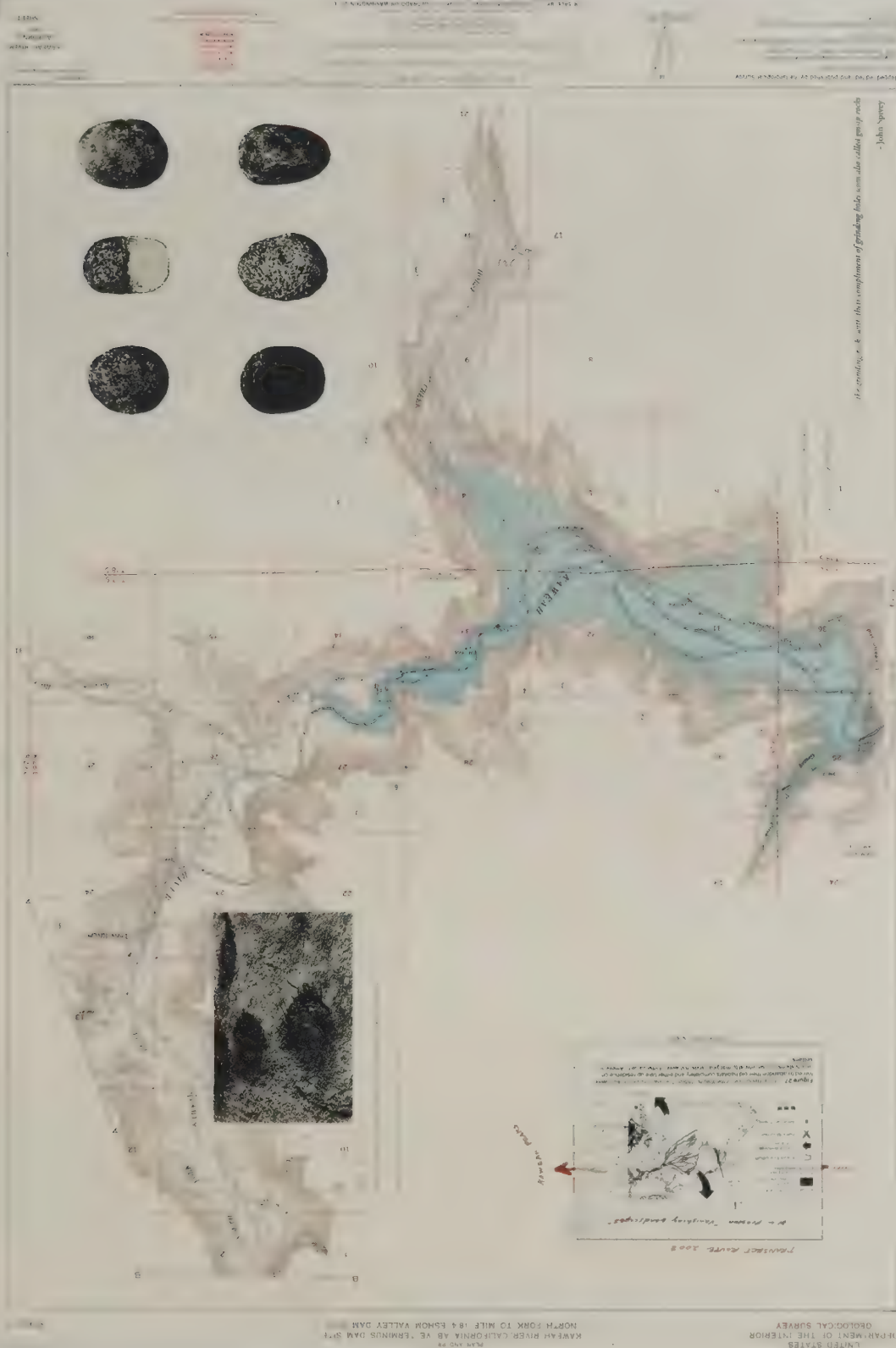
Stronghold – Due East from Moro Rock, 2008, lithograph, 22" x 28.5"

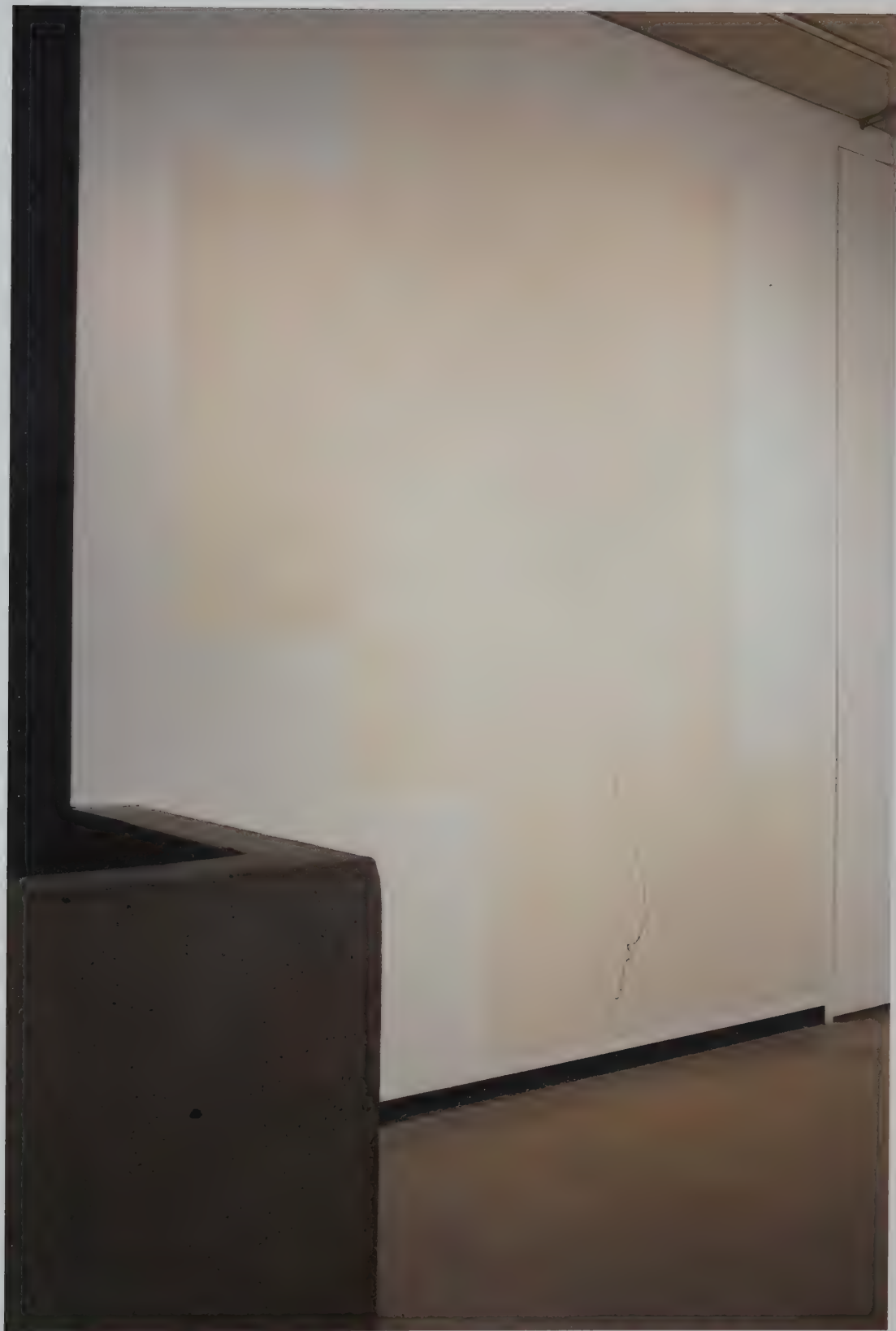


View East from Eagle Scout Pass, The Black Kaweah, 2008, lithograph, 28.5" x 22"

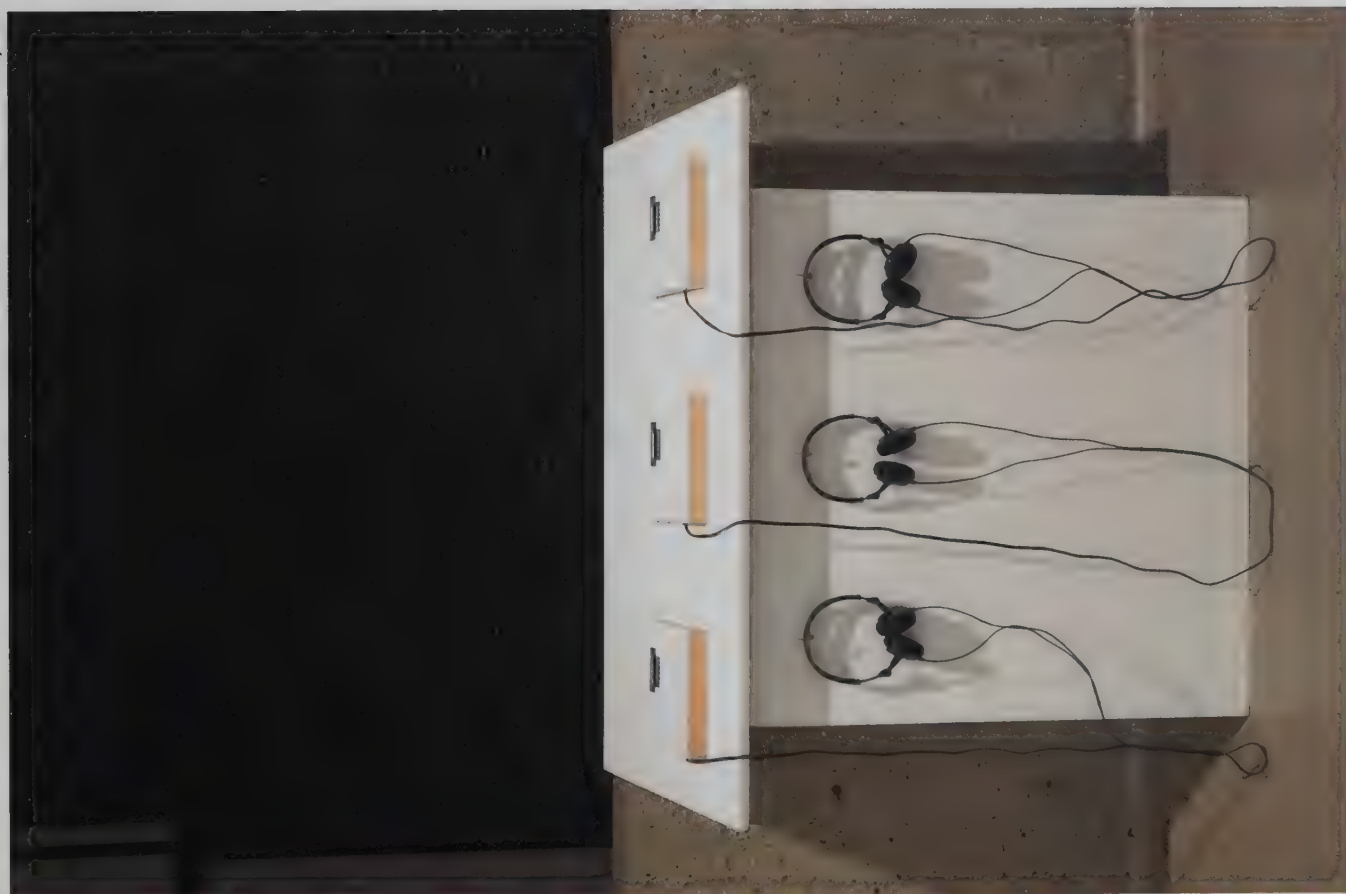


Small, rectangular, light-colored object, possibly a book or a small box, standing upright. It is positioned in the center of the frame, surrounded by dark, craggy, and textured ground. The object has a small, dark, circular mark on its top surface.





The Kaurub, 1:24,000, 2008, lithograph, 113" x 129"





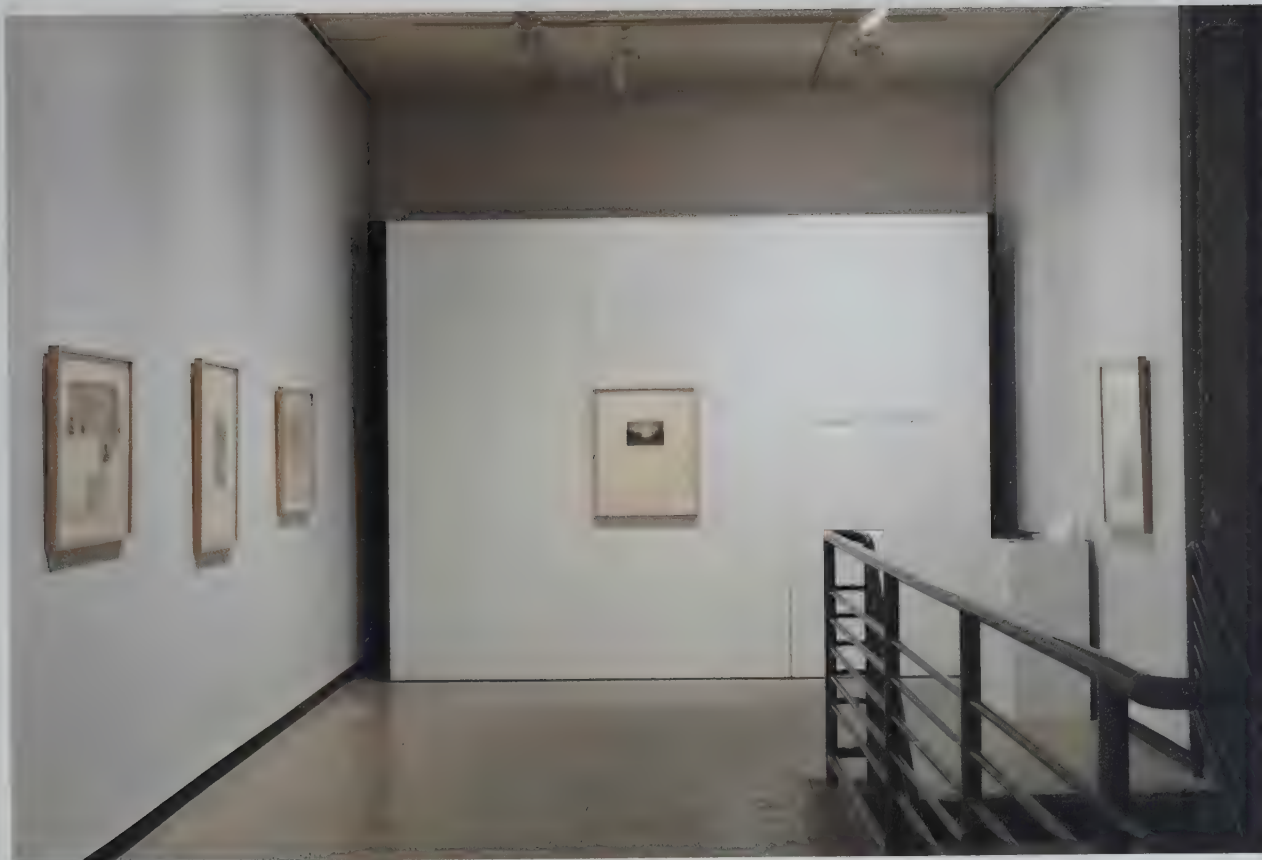
Sierra Nevada. Detail, 2008. Lithograph



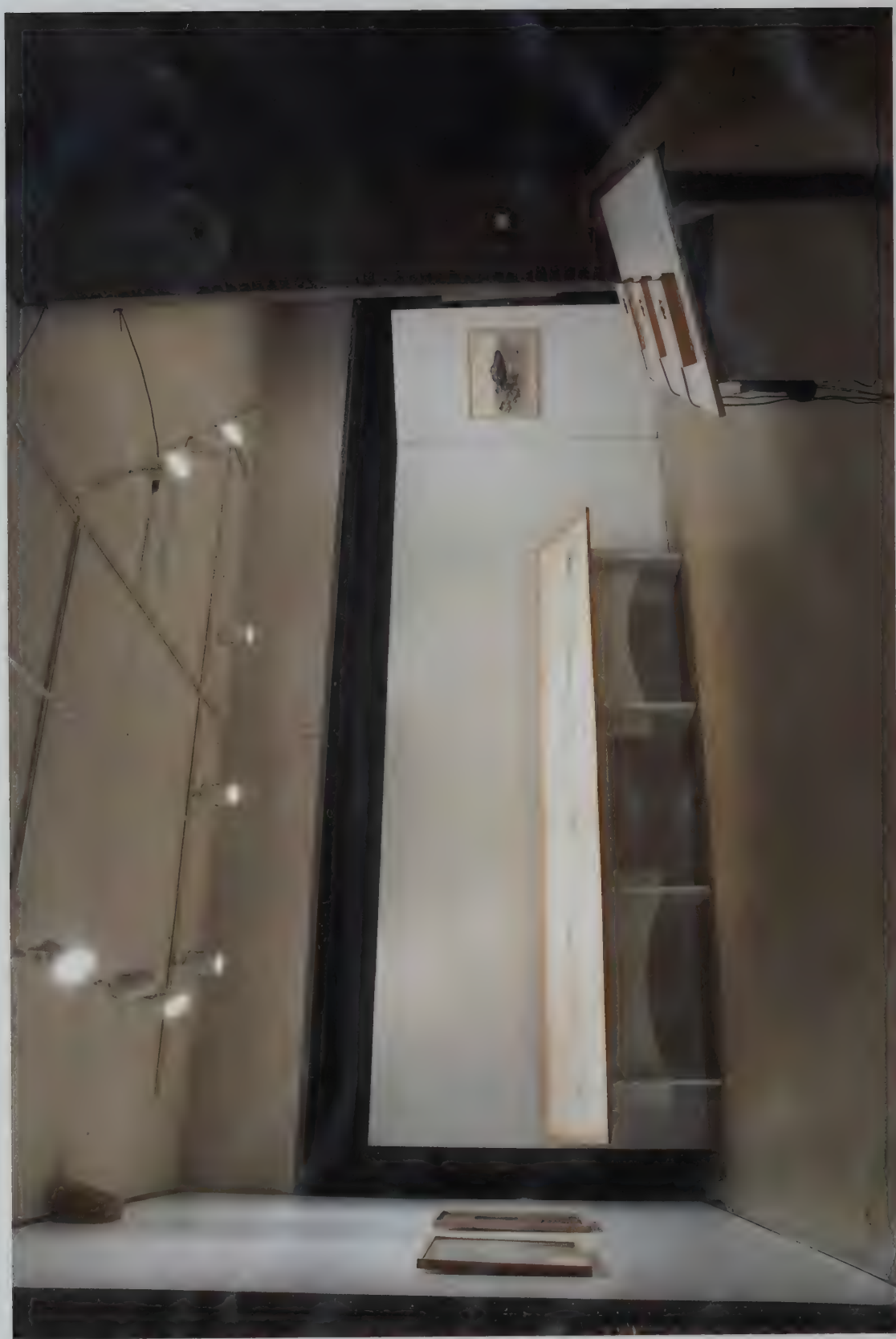
Robert Rauschenberg, 2008, Lithograph



Detour, 2008, archival inkjet and lithograph, 19" x 20"



a transect – *Due East*, FAB Gallery, University of Alberta, 2008



a transect – *Due East*. FAB Gallery. University of Alberta, 2008

SONY

"a transect - Due East"
MATTHEW J. RANGEL, 2008

IMAGES & SUPPLEMENTAL
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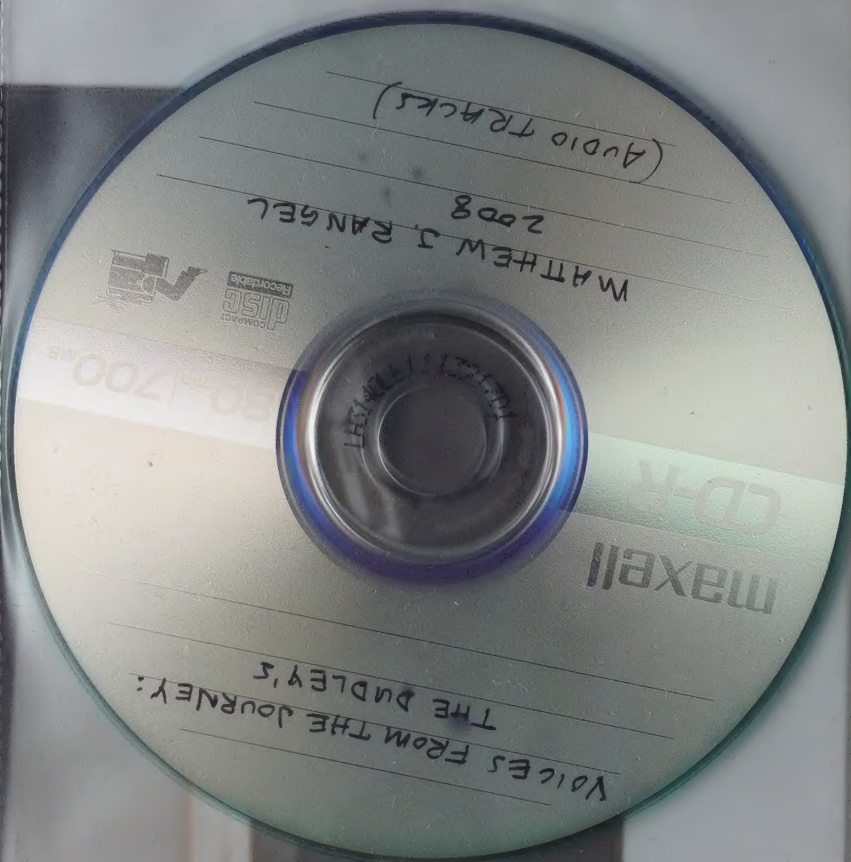


VOICES FROM THE JOURNEY:
EL MONTE WAY

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MATTHEW J. RANGEL
2008

(AUDIO TRACKS)



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